

春天萬物復甦

陶發我四年的大學同學舍友，畢業後一起為相同的理想，生活交流在昆明。

今年他將在台灣舉辦他的個人展覽，祝賀是必不可少的，激勵他在創作的道路上奮勇前行也是不可少的。

看了他最近創作的作品，我對他說“看到你畫出這些作品，我為你感到由衷的欣慰”。因為我看到了他的作品始終是出自於他的真性情，作品與他和我想對而談的藝術理想、藝術觀的個人闡釋是契合的。這對一個**26歲**的年青藝術家也言，本身就是一件不容易的事情了。更何況他的藝術理想並非沉迷於個人的情感世界之中，並非只是自我關注的個人表演。在作品中每一個物像都在闡釋藝術家對 這個世界的基本認識；對故鄉的感知；對生命普遍存在的觀注；對未來、宇宙思考的回答。

個性獨立於“潮流”，而匯成潮流。有良知的藝術青年集體的行為自覺和意識自覺才能匯集成對社會和我們存在空間有啟示價值的文藝。陶發是一個善於接納和思考的青年，我們曾相對而談人智慧“障礙”的問題，所談的“智慧障礙”是說人類智慧所能達到的高度智慧臨界的問題，並非是醫學所說的智力缺損。我們設想人類智慧的開發也如空間飛行器速度極限“音障”一樣存在著智力開發的“障礙”，因為當飛行器不夠結實飛行時速達到音障時就會失控或解體，人類智慧的開發是否也存在類似的問題，我們將所說的“智慧障礙”理解為人類駕馭自身智慧的能力。

這是陶發將工作室搬入明日之城時我們討論過的話題。

同樣藝術家也需要有駕馭自身智慧的能力。陶發將這一思考歸結於“空”“無”的概念，這一假設的命題是否成立我們不得而知。但從字面上的理解可以解讀為“向內”的追問，這種追問的堅持藝術家可能要丟棄一些干擾的因素諸如“潮流”、偽傳統等。

這是否是一個好的開始？現在我們無法給出答案，但這樣的思考恰是我們這一代人所缺乏的。在現代文明的世界裡到處充斥著令人窒息庸俗卑下的人欲，在這個世界裡太多的青年寧願被這一“潮流”裹挾

而走；太多的從事文藝的青年也願意被它裹挾而走。在當下的現實世界“傳統”被人從歷史塵封的地窖裡檢出被從新認識，洗去塵埃放到了前台，這本身是一件讓人欣慰的事。但事實的現實並非如此被檢出來的“傳統”被嫁接了成為太多人借屍還魂滿足人欲的幌子，歷史是無辜的傳統被利用了。

我相信陶發能努力的去駕馭他藝術創作的智慧。當他能用“空”和“無”的思考來指引自己的藝術創造時，他可能已經理解了“人”的概念。即人類任何的努力和社會文明的進步，只是我們所存在這個自然舞台上演劇幕中的一個角色或一個劇照，人只能以一個卑微的角色去認識人所存在的這一空間。人並非是這個萬物所存在空間的主宰者，只是這個存在空間掌中的一個脆弱的個體，人類窮盡智慧所建立起來的文明世界隨時都有因駕馭不了“文明”而失足傾覆的危機。

我想我們可以把生命的價值理解為是維繫生存的價值，不是狹隘批判；不是慾望；不是宗教狂熱；不是無止盡的掠奪；不是民族主義對抗；不是人類無止盡相互的殺伐。是生命之間一種和平相依的存在。

祝展覽成功

蘇斌2011年9月13於昆明創庫

Spring, the renewal

Tao was my roommate during four years of university; after graduation, with the same ideal, we kept in touch in Kunming.

This year he will hold in Taiwan his personal exhibition, congratulations are a must, as also encouragement for his courage down the road of art making.

Upon seeing his recent works, I told him I am sincerely happy for him. Because his creations always stems from his true nature, they correspond with the ideas we talked about, with his personal artistic interpretation. This is not an easy thing for a 26-year-old artist. Moreover, his artistic ideal is not about indulging in the emotional world of the individual, not a performance of self-interest. Images in each of the works discuss the artist's interpretation of the basic knowledge of the world; the perception of

the home; the view on life, conclusions on thoughts of the future, of the universe.

If a personality is independent of trend, it sometimes becomes its own trend.
Collective conscious actions / thinking of artistic youths with conscience can create art of revolutionary value to society and our existing space.

Tao is one keen to acceptance and thinking; we talked once about the problem of human intelligence "obstacles/impediment", which refer to the problem we face when human intelligence reaches a certain critical level, and not in the medical sense of intellectual disabilities.

We assume that obstacles exist for human intelligence development as space vehicles have "sound barrier" limits; if an object is not sturdy enough it will lose control or disintegrate when it is reaching sonic speed; does human intelligence development face a similar problem - we understand the so called "intelligence barrier" as our ability to navigate our own intellect.

This is the subject we discussed when Tao moved his studio into the city of tomorrow.

Artists also need to have the ability to control their wisdom. Tao's reflection is "emptiness" and "nothingness" - the legitimacy of this hypothetical proposition is yet unknown. However, understanding can be interpreted as "inward" questioning, this insistent question may require the artist to discard some of the interfering factors such as trends or pseudo-tradition.

Is this a good start? We don't know now, but such thinking is what our generation lacks. The modern civilized world is full of incredibly vulgar and base desires, too many young people would rather be coerced by the trend; many engaged in art are also willing to be led by the flow. In the current real-world "tradition" is taken out from the dusty cellar of history and reexamined, washing away the dust and brought into the foreground, which in itself is a comforting thing. But the fact of reality is not as ideal – traditions were seized, grafted/reincarnated as guise to satisfy certain purposes of people, history became tradition, innocently exploited.

I believe Tao is able to navigative his artistic wisdom. While thinking in terms of emptiness/nothingness to guide his artistic creation, he may have understood the concept of "human" - that any existing effort of human civilization and social progress is but a character or still on this stage/theatre of nature, people can only get to know this space they exist in as a humble being. Man is not the master of this world, but one vulnerable individual in the hands of space, the modern world man built with all his wits and knowledge can at anytime face overturning crisis due to a stumble in navigation this "civilization".

I think we can understand the value of life as sustaining life itself, not narrow criticism; not desires; not religious fanaticism; not endless conquering; not nationalist confrontation; not endless killing; instead, a peaceful, co-dependent existence amongst life.

Wishing the show success

Su Bin, 13th, September 2011 in Kunming CiF